Illustrators

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Cover Image: David Wright

illustrators

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illustrators

ISSUE TWO

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EDITORIAL

IN THIS ISSUE of ***illustrators*** we take a long overdue look at the work of one of the UK's greatest, but least known illustrators—David Wright. With the assistance of David's sons Patrick and Paul Wright, and visual material supplied by Roger Clark, Thomas Ward, and Luci Gosling at the Mary Evans Picture Library, we are able to present you with the most in-depth assessment of Wright's life and career.

The life of historical illustrator Cecil Doughty is explored in a fascinating essay by David Ashford, with the assistance of the artist's son Chris, and scans of Doughty artwork provided by Laurence Heyworth of Lookandlearn.com picture library.

The illustrations of Raymond Sheppard are explored by Norman Wright in a feature written with the assistance of the artist's daughter Christine, and gallery owner Paul Liss, who, along with the Wildlife Art Gallery, supplied so many of the images that add lustre to this fascinating feature.

David Roach looks at the stylish and urbane art of Renato Fratini. David and Bryn Havord, provide many of the images and Rian Hughes supplies a scan of a truly breathtaking original Fratini artwork. Steve Taylor's Jordi Penalva scans make a punchy and explosive selection for our Gallery. To all concerned we offer our sincere thanks.

The opinions expressed in ***illustrators*** are those of the writers, and are not necessarily those of the editor and publishers. The accuracy of the authentication of all images is the responsibility of the contributors.

A Brush With FITZROVIA

the elegant art of David Wright

By Peter Richardson

THE NUMBER TWELVE HELD a particular significance for David Wright. It was twelve years into the twentieth century that he was born and, in the year of 1925, the twelve-year old Wright was standing at a hospital bedside as the life slowly ebbed away from his father, a man whose artistic ambitions had brought his family to the brink of penury and driven an insurmountable wedge between himself and David's mother. David had made the visit on his own and his grief was compounded by the knowledge that he would have to make a twelve-mile journey unaided through London's darkening streets to inform his mother of the passing of her estranged spouse.

Added to the immediate heartache that David was enduring was the realization that his immediate prospects were far from certain and that continuing with his education was no longer viable. Things did indeed look particularly bleak for the boy.

The world of the 1920s was not an indulgent environment for bright children with no immediate means of support but, fortunately for David, his paternal aunts took the boy under their wing and provided him with a home and a career path, training him for work as a commercial artist at the studio of his uncle, Gilbert Wright. The studio was run along the lines of the American studio system with each member of the family having their own specialities, be it lingerie, domestic appliances or fashion drawing. David eventually attained the post of assistant to his uncle who by this stage was kept fully occupied working for the prestigious illustrated weekly newspaper, *The Graphic*.

The years spent assisting his uncle were in many ways an ideal training ground for the young artist. Sharing a studio with a variety of relatives David refined and honed his drawing and painting skills whilst developing a graphic awareness that enabled him to graduate to producing covers

ABOVE: David Wright pictured at his Whitehill home.

FACING PAGE: One of Wright's quintessentially upper class lovelies rendered in ink and gouache on brown board.

All images on this page courtesy of the Mary Evans Picture Library

ABOVE TOP: An early pencil drawing of the artist's wife Esme, who frequently modelled for David Wright.

ABOVE AND RIGHT: Examples of David Wright's artistry, an innate sense of design, coupled with assured draftsmanship already distinguished the work of the twenty year old illustrator.

and interiors for fashionable magazines such as *Modern Weekly* and *Home Chat*. As his confidence grew and the quality of his work commanded more attention, he found himself working on a wide variety of commissions that played to his strengths, one of which was an abiding passion for fast cars and aircraft and the other was for delineating equally racy-looking women. Covers from *Modern Weekly* and *Home Chat* reveal a voguish sense of design abetted by a precise key-line and an already well informed sense of light; the images seem to literally glow with vitality.

He was, by all accounts, an insouciant charmer and it was therefore hardly surprising that he eventually married one of the many beautiful women who posed for him. David Wright married Esme Little in 1935 and she not only continued to model for him but also provided a sounding board for his many ideas, one of which was to have a marked effect on the course of their lives.

But for the moment Wright's most pressing concern was to make the most of his undoubted talents and, with new responsibilities and the need

All images on this page courtesy of the Mary Evans Picture Library

ABOVE: More examples of Wright's early work created while he was still working at his uncle Gilbert's studio.

to up his income, he realised that he needed to break away from the family studio and launch himself as a full time independent illustrator. To do this, he would have to acquire an agent and the most desirable of these for a young illustrator seeking advancement in the heady world of advertising and publishing, was the London firm of Rogers and Co.

The firm was run from its Chancery Lane office by the Wall family, comprising Jack and Dick and their father who, at the time Wright crossed their threshold, oversaw the whole operation. Jack Wall dealt primarily with the magazine and newsprint side of the operation whilst Dick specialised in the growing market for illustrated children's books. The offices were, as befitted their location just off the cramped and bustling locale of Chancery Lane, accessed by the narrow street of Bishop's Court. Once a visitor had entered the unprepossessing doorway they would find themselves in the reception area, with Kathleen the secretary seated to their immediate left and the Wall brothers seated behind a large table to their right. Further activity was dimly visible through a succesion of windows surrounding the octagonal

construct. A framed painting by Fortunino Matania (one of Rogers' biggest money spinners at the time) added to the tableaux of telephones, typewriters and neatly assembled ledgers. Despite the cramped conditions and hint of old world splendour, the office was ideally located at the heart of the city's legal and journalistic professions with the Old Bailey and Fleet Street providing a heady mix of artists, writers, solicitors and journalists frequenting the many pubs and bars that surrounded the area. The ability to network effectively and build good working relationships with Fleet Street art editors was not lost on Wall and his sons. They knew their clientele and they also knew what sold.

What sold was not, however, the array of illustration samples of aeroplanes and American automobiles that dominated Wright's portfolio when, with war clouds looming over Europe, he found himself heading down a narrow street to the cramped offices of Rogers and Co. As Jack Wall leafed through

BELOW: Wright's mastery of light and staging comes to the fore in this exquisite example of a Wright 'lovely'

Mary Evans Picture Library

the paintings of Buicks and Supermarine Spitfires, he pointed out to the young artist that, as the nation was now at war, the last thing that people wanted to look at were illustrations of aircraft. In Wall's estimation what people craved was a little light relief and perhaps it might therefore be an idea if Wright would care to go away and produce some more samples like these. The "these" that Wall was indicating were the few samples that Wright had brought along featuring his tantalizingly coquettish women.

The decision to concentrate his energies on painting fabulous looking women as opposed to fabulous looking aircraft was what brought Wright his first flush of fame and commercial success. The war, however, presented both opportunities and impediments to his career. The opportunities were created by a boost to the art of the pin up as the nation's newspaper and periodical publishers sought to bring some degree of succor to the unrequited longings of young men posted miles away from female comforts. The market that the Walls had predicted with such prescience, provided David Wright with a never ending stream of commissions, with the glossy magazine, *The Sketch,* providing him with a succession of centre page pin up pull-outs destined to adorn many a barracks and Nissen hut wall. Wright's art entered a new phase as with increasing confidence he refined his painting technique, abandoning entirely his use of a keyline on which to anchor his imagery and instead concentrating on mastering his handling of light to create both form and atmosphere, skills which would inform and guide his work for the rest of his career.

The impediment to that career was, of course, the war itself and the fact that, like the rest of his contemporaries, Wright found himself doing his bit for King and Country. In Wright's case this saw him volunteering for service in the RAF. His lack of what the services considered "a formal education" saw him enlisting in the Army instead. His duties were divided between applying his graphic skills to the information room, whilst his passion for cars entailed the remainder of his time being assigned to driving instruction. His senior officers were sufficiently indulgent to allow him to pursue his commissions for *The Sketch*, with the operations room as his de facto studio, including use of the telephone so that urgent commissions from Rogers and Co. could be turned around with suitable military precision.

* * *

The end of the war saw David Wright extending his activities into the US with the ever resourceful Jack Wall (whom David's son Paul, describes as looking like a cross between Charles Laughton and a Mexican bandit with tinted hair and a corset to buttress himself against the ravages of time), securing a series of covers for the Hearst group of magazines. When this source of work eventually petered out, he gained some lucrative commissions for advertising agencies who were keen to exploit his ability to create seductive 'upper class lovelies' for a variety of campaigns, most notably his long-running series of 'Schweppes girls'. In 1950 he made his first foray into the world of strip cartoons when he created 'Jo' for *The Sunday Empire News*. When *The Sunday Empire News* ceased publication, Wright concocted a similar girly strip for the popular UK weekly, *Tit-Bits*. 'Judy' was a fairly lightweight affair in terms of plotting and characterisation but the artwork

Continued on page 20

All images on this page courtesy of the Mary Evans Picture Library

ABOVE: Lance-Bombadier David Wright R.A. Although the initials referred to the Royal Artillery, Wright was amused at his implied elevation to fellowship of the Royal Academy.

ABOVE TOP: Sketches of an unknown young woman.

My Affair With Carol Day

Roger Clark Confesses All

ABOVE: A typically atmospheric frame from 'The Changeling'. Wright's ability to invest his strip work with a cinematic sensibility, which in terms of lighting and staging carried with it a sense of Gothic unease, has rarely been equalled and never been bettered.

I FIRST MADE CAROL DAY'S acquaintance in 2002 when David Roach's article "The Best Artist You Don't Know" was published in *Comic Book Artist*. For an American collector like myself, reading the article and looking at the sample art David Roach provided was an exciting and at the same time humbling moment. At the time I would have said I had at least a passing familiarity with the major UK and American comic strips. I'd been collecting strip tear-sheets and reprints since the 1960s and original comic art since the mid-1980s. I'd read the coffee table books and histories of comic strips. I thought of myself as a reasonably well-informed collector, no Bill Blackbeard by any means, but fairly knowledgeable. But I'd never heard of 'Carol Day', and it was readily apparent this was a huge gap in my knowledge of the field. Over the next few months I got a batch of late 'Carol Day' artwork from Geoff West at **The Book Palace**, and an early example from another collector. When the art came, I showed it to my wife and while she admired it, she wanted to know "What's the strip about"? I had to confess, "I don't really know. I don't think anyone in the US has ever actually read a story".

Since 'Carol Day' had never appeared in America and had never been reprinted, I have to assume other US collectors had experiences similar to mine. Since then I've come to believe 'Carol Day' is the best story strip ever done, and the lack of awareness of it is a sad statement about how neglected David Wright's achievement with this strip has been. How could a strip and an artist this good be so unknown?

Infatuation

For the next several years not much changed, and it seemed the strip would end up as nothing more than a nagging mystery in the back of my mind. I sold a few of the originals I had gotten and commiserated with a few other collectors about the lack of information on the strip, but that was about all.

Then in the fall of 2007, everything changed. Out of the blue I received

LEFT: In clockwise order from the top left, Wright's ensemble of glamorous women who shared Carol's world included Blanche Teviot (in Lance Hallam), Gillian Vane (in Problem Child), Nora Lovell (in Paris Episode), Angela Ford , Sue Lomas (in Shadow of Suspicion), Iris Slingsby.

an e-mail from Patrick Wright that he'd been given my name by another collector as someone who might be interested in buying some 'Carol Day' artwork. The American collector Thomas Ward had become intrigued by Wright's artwork and tracked down Patrick Wright, David's son. Patrick had finally been returned the majority of the 'Carol Day' artwork and was

BLADES AND BROCADES

The Art Of Cecil Langley Doughty

By David Ashford

THERE ARE TWO MAIN areas of work for which C. L. Doughty will be best remembered: his book length strip versions of 'Dick Turpin' for the *Thriller Comics Library* and his magnificent colour illustrations and fine strip adaptations of classic stories for the fabled children's educational weekly, *Look and Learn*. His illustrative work spanned almost four decades and many different genres but it is for his exceptional ability to capture historical periods with great authenticity, coupled with imaginative flair, that singles him out as one of the great British illustrators.

Cecil Langley Doughty was born in Withernsea in the East Riding of Yorkshire on 7 November 1913, the youngest of eight siblings, four brothers and three sisters. Although his father was a keen amateur painter, Cecil was the only one of the family who decided on an artistic career. His art training "such as it was", Doughty once added, was at Battersea (later Chelsea) Polytechnic. It ended in 1931 and he found work illustrating such periodicals as the *Graphic*, *Woman's Companion* and *Radio Times*. His burgeoning career was curtailed in 1939 as a result of what he called "some war or other" and he spent six years in the army as "a grossly inadequate Lance Corporal".

Before he joined up, however, he met someone who was to be the most important person in his life. His son, Chris, tells the story that, during a train journey just before the war, his father happened to share a carriage with a young woman and, "ever the gentleman", he asked her whether she would like him to open the window. It was not long after, in 1939, that Cecil Doughty and the girl in the carriage, a young children's nurse named Carmen Newell, were married. "Always a sensitive man", according to his son, his wife "always protected him from any upsets". Throughout their marriage their relationship remained extremely close and one can't help thinking that Carmen's nursing training was to prove invaluable in her role of Cecil's protector.

In September of 1941, their first and only child, Chris, was born. All through the War, mother and son lived with her parents in Cornwall but, on Cecil's return from the Army, they moved to a small flat in Berwick Street,

ABOVE: The young Cecil Doughty with an early example of his advertising art betraying a distinct influence of Mabel Lucie Atwell.

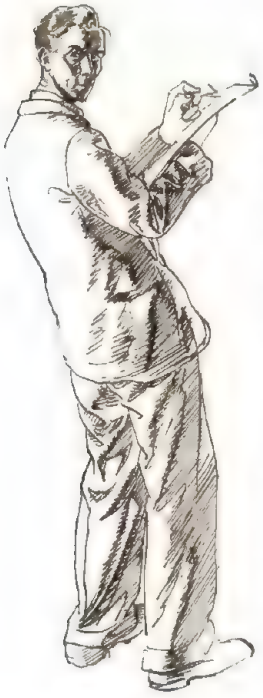
FACING PAGE: A moment of tension as uninvited guests arrive. Doughty's masterly rendition of 18th Century rogues surprised in a wayside tavern, for the children's weekly, *Look and Learn*.

UNDER THE GREAT ARCH OF HEAVEN

The Iridescent World of Raymond Sheppard

By Norman Boyd

"...it is under the great arch of heaven in the pure and sparkling air, you in your imagination can fly into unknown and pleasant regions of the mind, to that perfection of Beauty towards which all art aspires." Raymond Sheppard, How To Draw Birds



ABOVE: Self-portrait: Raymond Sheppard capturing the moment in 1935.

THE FIRST WEEK OF secondary school is not a good time to strain a ligament in your knee. But who would know that it would lead me, in 1969, on the trail of an all-but forgotten illustrator? My mother was never one to allow children to stay at home when they were unable to attend school, so she had me working clearing a friend's house. Aged just eleven, my walking stick to hand, taking books from the bookcases around the cramped room and sorting them into sizes ready for packing, one small tatty paperback caught my eye with its realistic illustration of a grey seal. Reviews at the time of publication for Rowena Farr's *Seal Morning* were expansive and generous but for me, of course, at that young age, it was the illustrations that captivated me. They were by an artist called Raymond Sheppard and I have loved his work ever since.

* * *

Raymond Sheppard, the son of Edward and Annie Sheppard, was born on 3 March 1913 in Muswell Hill, North London, and spent much of his childhood growing up in North West London. Both his parents were of Lancastrian extraction and both had an eye for art. Edward's work as a manager at Pilkington's Pottery was centred on sourcing strong designs for decorating Pilkington's ever-expanding lines of glassware and ceramics. Annie, who was also employed by Pilkington's, was an accomplished still life and floral artist with art school training and a passion for drawing. As Raymond would prove to be in years to come, Annie was a keen observer of nature. She loved to draw from life, including from the human form—she first used her son as a model at the age of three.

Doubtless spurred on by his mother's encouragement, young Raymond entered and won a prize for the biscuit manufacturer Carr & Company's art competition in 1921. The same year also saw him win a prize in a competition run by the toffee manufacturer Edward Sharp &

Sons. Not one to rest on his laurels, the ever ambitious seven year old then secured the prize for a 'Sheep' competition run by Jaegar, with mention of his winning entry appearing in the *Observer* newspaper of 13 March, 1921. His enthusiasm for art remained strong and, at the age of 15, he enrolled in a correspondence art tuition course run by the legendary illustrator, John Hassall, where he was complimented on "his remarkable understanding on the correctness of drawing". Keen to earn his living in an art related industry he gained employment as a studio apprentice at Loxley Brothers, a printing company.

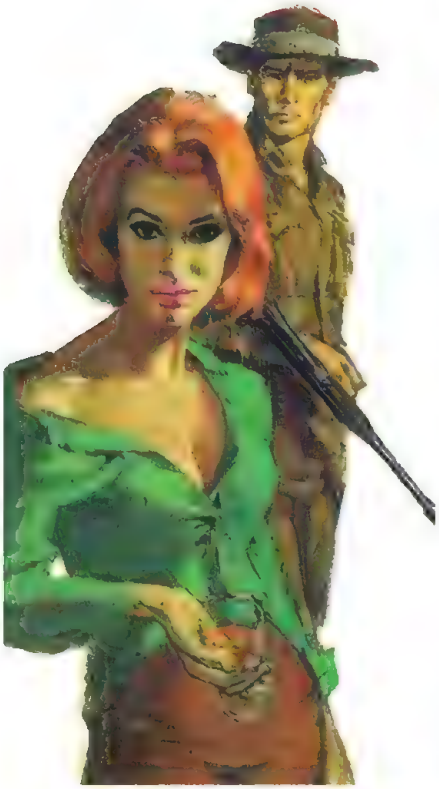
Whilst earning his wage, he furthered his art interests under the tutelage of Sylvan G. Boxsius, the famous printmaker at the Bolt Court School of Photoengraving and Lithography. The knowledge that he gleaned from these studies was to stand him in good stead for the rest of his career. The school, which was non fee paying, was geared up for instilling in its students a keen awareness of the revolution in print and reproductive technology, with classes in design, drawing, lettering, engraving and photo-mechanical

ABOVE: Raymond Sheppard at the age of three, a watercolour by his mother Annie.

ABOVE TOP: 'Two Cubs Eyeing Sparrows' in London Zoo, a pastel drawing on coloured paper.

TAKING THE ROUGH WITH THE SMOOTH

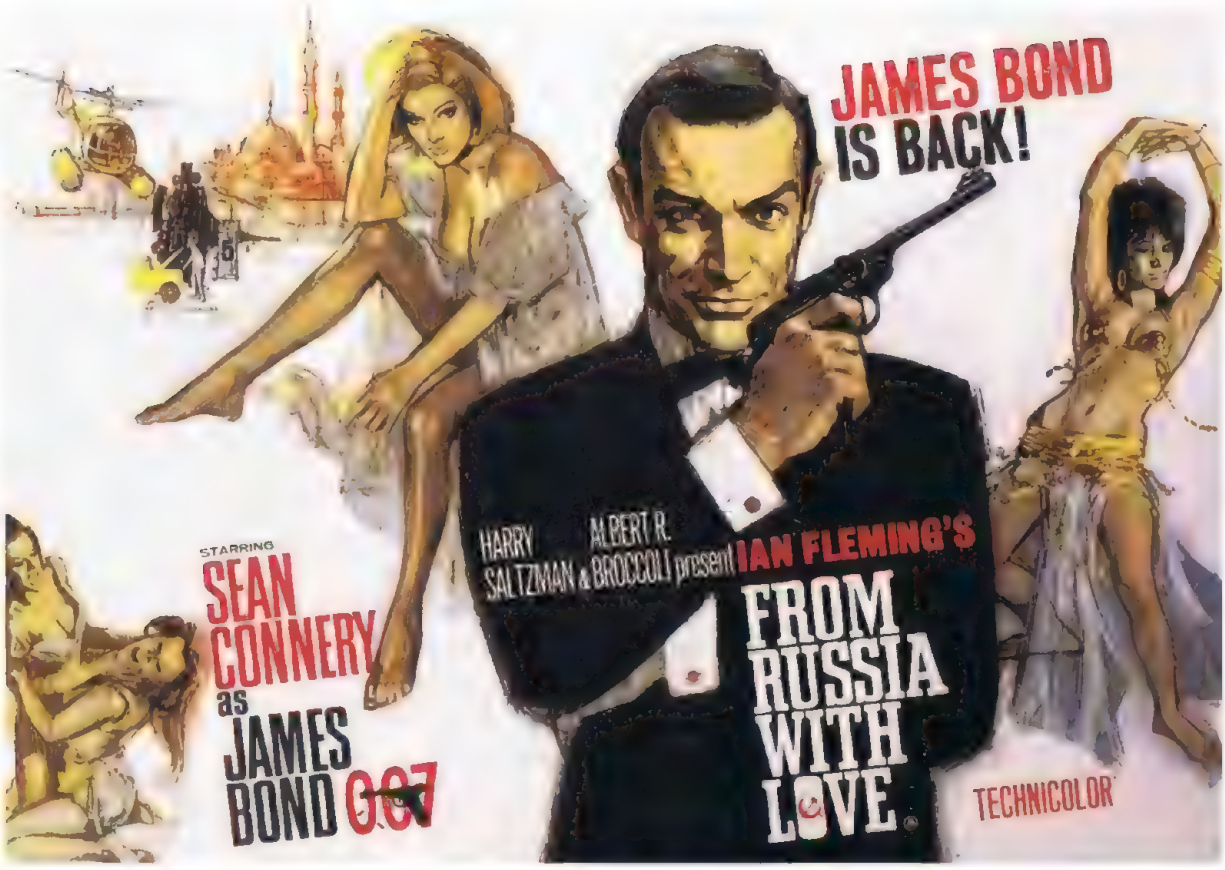
David Roach Considers The Urbane Art of Renato Fratini



ABOVE: Cover art for 'Whitaker's Wife', Fontana paperback.

HIDDEN ON THE RIGHT hand side of the poster for the classic Bond movie *From Russia With Love*, artlessly printed in the most basic of type faces, is the name Renato Fratini, ensuring him of the barest of obscure immortality. Fratini was more than just a jobbing movie poster artist; he was in fact the pre-eminent poster artist of the 1960s. Fellow film poster artist Vic Fair once described him as "incredible, he was like a machine—he could just bash things out overnight". Colin Holloway, the art director who commissioned Fratini to paint the James Bond film posters commented that "he had amazing graphic sense and colour sense, like no one else I've ever known." For the uninitiated, pinning Fratini's style down can be a difficult thing, as he had the ability to transform his technique completely to suit the nature of the commission. But not content with posters, he was also a leading light of the paperback cover market, a noted magazine illustrator, and occasional comic book artist. He had a charismatic presence, and was very much the centre of the Italian ex-pat artistic community in London, and several British artists such as Barry Glynn who was his first assistant, and later Paul Harbutt worked in his Kensington Studio. In a golden age of Illustration, Fratini's star shone very brightly.

Renato Fratini was born just outside of Rome in 1932, and studied there at the Accademia Di Belle Arti. Turning professional in the early 1950s he joined the studio of the Guerri brothers, where he worked on illustrations and comic strips, but even then he knew he was capable of greater things. As Colin Holloway recounted in Sim Branaghan's indispensable book *British Film Posters: An Illustrated History*, the young artist entered the Favalli brother's studio, then Italy's leading producer of film posters in 1952. Favalli's stable of artists such as Nicola Simbari, Enrico DeSeta and Giorgio De Gaspari had established a bravura house style which paired frenetic, hyper realistic montages with startlingly bright and expressive colours. In his six years at the studio, Fratini created memorable images for such movies



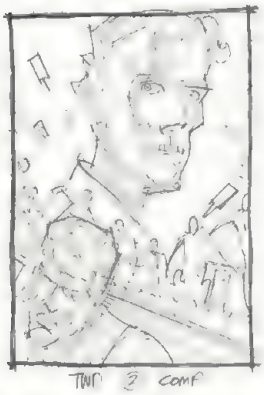
as *Senso*, *Invaders from Mars*, *The Sweet Smell of Success*, and *La Donna Piu Bella Del Mondo*, which featured a stunningly beautiful portrait of the film star Gina Lollobrigida. Though fundamentally a realist, even at a young age, he was experimenting with abstract elements; his 1957 poster for *Piombo Rovente* (*Sweet Smell of Success*) featured impressively realistic portraits of Burt Lancaster and Tony Curtis.

Following the collapse of The Favalli studio in the late 1950s, Fratini joined the exodus to Milan, and The D'ami studio where he worked alongside the likes of De Gaspari, Pino Dell'Orco and Allesandro Biffignandi. After his brief sojourn at D'Ami, art agents Bryan Colmer and Virgil Pomfret got him commissions to paint covers for several Fleetway publications including *Sexton Blake*, *Famous Romance Library* and *Thriller Picture Library*, as well as line drawn artwork for *Top Spot* and *Sun*. In 1959, Fratini moved to London, and though unable to speak a word of English, he soon picked up the language, and established himself as one of the most exciting artists in town. At a party that year he also met his future wife Gina, who was to become one of the most important fashion designers of the 1970s. She remembered him as "incredibly good looking with wonderful eyes—very attractive and funny, with tremendous enthusiasms—he just seemed to be interested in everything". Although a modest man, he had a restless enthusiasm which ensured that he was able to move effortlessly between posters, books and

ABOVE: Poster art for *Piombo Rovente* (*The Sweet Smell of Success*), 1957.

ABOVE TOP: Fratini's iconic artwork for *From Russia With Love*, 1963.

JOHN WATKISS GETS UNDER THE SKIN OF THE WALKING DEAD



ABOVE: John Watkiss's energetic and powerful imagery are based on a solid and largely self taught grounding on the principles of dynamic drawing.

FROM TIME TO TIME I am hired to do post production concept art for Hollywood film studios. Postproduction concept art is used to resolve the final look of the film poster for promotion. This process involves the artist in a mass of concept sketches illustrating various compositional options. The skills required for this work is being quick on the draw and being able to nail the concept first time around with each drawing undertaken. The imperative being to visualize anything up to twenty sketches within an eight-hour day. The sketches I produce are mostly in black and white, with the studios preferring a loose and lively approach which accords perfectly with my own instincts and training as an artist.

Although I did go to art school, I am largely self-taught. I studied anatomy from the age of 11 and by the age of 16 I could do reasonable renditions of the human figure without reference. I have also taught myself classical painting. When I embarked on acquiring these skills, I had little idea where they would lead me but as a result of becoming conversant with these disciplines, I have had the pleasure of working for a wide variety of clients, as well as living in both the UK and the US. The work that I have engaged in includes storyboards, book illustration, comic strips, developmental art for movies and, pertinent to this article, post production concept art for film promotion.

I was recently hired to work on Season 3 of the popular US TV series *The Walking Dead*. The concept colour key illustration that you see before you is one example of the many sketches I was commissioned to create. The studio's modus operandi is to send me a large number of thumbnail sketches for me to compose and flesh out and, as previously indicated, these need to be turned around very swiftly. In this case, this required a rare departure from rendering the image in black and white, as the studio needed a colour image for mood purposes.

Looking at the images in sequence:

1. Shows my compositional instincts with an emphasis on the rhythmical dynamics of the image. I love asymmetry in composition and mostly put an angle on the horizon line. The frame around the sketch is the most important consideration—it is the window to compositional realisation. Composition is supreme over technique. It is what captures the viewer's attention.
2. Is general structuring of the main elements, expression, gesture, form etc. The elements of the first image are guiding the drama and emotion at this stage.
3. Here we are at the stage where light, tone and shadow add drama and atmosphere to the scene.
4. Having got all the other elements resolved I am ready to start adding paint. The colour scheme I opted for was an overall muted palette to match the oppressive and gloomy subject matter. Greys offset with burning eyes of the zombie indicating a feverish sense of horror. I chose a warm grey to paint the shade and a cool grey for the lights. The warm grey was composed of Ivory Black mixed with White to which was added a touch of Ultramarine Blue. The cool grey lights were Ultramarine mixed with White. The initial

The Gallery – Jordi Penalva

ABOVE: Covers by the Catalan painterJordi Penalva for *Fleetway Super Library, Front Line Series.* Pictured here in clockwise order from the top left, issues 1, 13, 3 and 11, which were all published in 1967.

FACING PAGE: Penalva's cover for *Front Line* issue 6, his gritty, pulp-styled artwork was executed primarily in oils on roughly gessoed canvas, adding to the rough hewn immediacy of his he-man imagery.

All images © IPC Media

All images © IPC Media

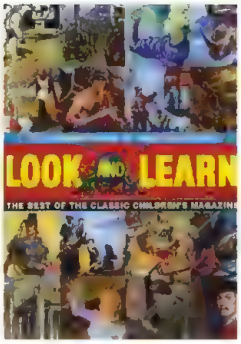
The Bookshelf

The Art of Bob Peak
by Tom Peak/Frank Darabont.
Hard-bound 300 pages.
Artworks £65.00

THE DEFINITIVE RETROSPECTIVE on a truly great illustrator. The work of Bob Peak was without doubt some of the most powerful and innovative work of it's kind, in an era when there was still a considerable degree of buzz and confidence in illustration. In an era when the use of illustrations helped to shape the perceptions of generations of shoppers, readers and movie-goers, Peak's work shone out like a beacon, and this beautifully produced and authoritatively written book is the definitive statement on his life and work.

The presentation of this massive tome is a delight to navigate, and each aspect of Peak's work is presented in it's own section, with clean, crisp and uncluttered layouts, and the illustrations afforded generous space, so that the viewer can absorb each image on it's own merits.

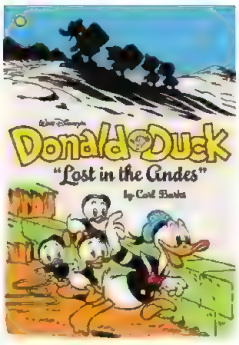
Leafing through the book is akin to taking a trip through the latter half of the twentieth century, and as fashions change, so too does Peak's work evolve, from the earliest and slightly youthful work done while Peak was studying at Wichita University, through the eclecticism of his early years at the Cooper Studio, to the flowering of his own distinctive style. A tribute from his son Tom, whose mission it was to see his father's work presented to posterity this book is a must have addition to the libraries of art lovers the world over.



The Bumper Book of Look and Learn
by Stephen Pickles
Hard-bound 256 pages.
Century Publishing £18.99

This fabulous book with very little preamble represents some of the most visually arresting pages from Look and Learn's twenty year history. Surprisingly the pages still retain the freshness that the images held when they were first published, this is in part due to the editor's wise decision to concentrate much of the collection on Look and Learn's unerring ability to present history as if it has just happened. This was always one of the great strengths of the magazine and the fact that it's illustrators, including such greats as Fortunino Matania, Ron Embleton, Peter Jackson, James McConnell, Sep Scott, Eric Parker, Cecil Doughty and John Millar Watt were allowed free reign to illustrate texts vividly recreating some of the most seminal moments from times past provided it's youthful audience with the ability to engage with events that had hitherto been largely consigned to dry and dusty world of school text books.

All in all this book is a must have, a great book to dip into, a great resource for creatives seeking visual references, the most palatable aid to homework conceivable, and a beautiful book to have on your shelves.



The Complete Carl Barks Disney Library
by Carl Barks, Donald Ault & Rich Tommaso
Hard-bound 240 pages.
Fantagraphics Books £17.99

FANTAGRAPHICS 30 VOLUME of Carl Barks Donald Duck and Uncle Scrooge stories has got off to a tremendous start with two volumes already released and a third scheduled for publication in November 2012. The first volume including such classic Duck stories as 'Lost in the Andes', 'Race to the South Seas' and 'Voodoo Hoodoo' has rightly received rave reviews as has it's successor which features the first of the Uncle Scrooge classics, including 'Only a Poor Old Man' and 'Back to the Yukon'. The design of these books adds much to the pleasure of leafing through these timeless tales.

The design and layout is entirely sympathetic with Barks artwork and add to this the superb colouring that Rich Tommaso has applied to these stories and you are looking at the optimum best that any lover of Barks artistry could ever hope for. It's worth mentioning that Tommaso has sensibly avoided falling into the trap of applying computer colouring effects and stuck closely (but not slavishly) to the colour schemes employed by the original colourists working on these stories. The result is beautiful flat laid back colours that allow Bark's drawings to work their magic.

Fantagraphics has to be congratulated for it's masterly realisation of one of the most exciting comic reprint projects ever undertaken.

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Letters

Thank you for sending me a copy of *illustrators* 1! I'm blown away by Denis McLoughlin's art, and the print quality (and size of the reproductions) — **Bjørn Rune Lie**

"Many congratulations on your first issue—it' really is a beautiful production." — **Norman Boyd**

Arrived today—the first issue of *illustrators*. Peter Richardson's great design and David Roach's articles on two of my favourites, Angel Badia Camps and Cheri Herouard, were superb. Some lovely artwork on view, and even got my Ian Kennedy Ro-Busters artwork in there too. Well done chaps! — **Richard Burton**

We had people over for lunch when it arrived, and it was devoured faster than the food. — **Mick Brownfield**

Many thanks for issue 1 of *illustrators*—it looks really good, and packed full of interesting trips down memory lane—Ian Kennedy, Patrick and I loved his work in Air Ace Library, his aircraft were just fabulous, drawn with such authority and drama, he really made black and white come alive. Anyway, much praise to you and Geoff, and all who have produced such a great new and much needed publication. Can't wait for the next issue! — **Paul Wright**

I have just finished reading *illustrators* 1. It's fabulous! The high spot in issue 1 is David Ashford's appreciation of Denis McLoughlin. I knew of him, but I had no idea as to the quality of his work: it's wonderful stuff, isn't it? I stand to be corrected, but I can't think of another British artist from that period who so perfectly reproduced the American noir of the Saturday Evening Post short story artists. I'd love a collection of McLoughlin's book jackets." — **Patrick Wright**

I am tremendously impressed with *illustrators* and you can tell Geoff that "the PayPal is in the either" or cheque in post whichever he prefers. — **Steve Taylor**

I have just received a copy of the first issue of *illustrators* and am very grateful to have it. The articles are of great interest—particularly those on Badia Camps and Ian Kennedy—and the whole production is amazing! I wish you every success with it. — **Barry Coker** (illustrator's agent, Bardon Artists)

First issue of *illustrators* has arrived and it is awesome, many congrats to The Book Palace. Superb, highly recommended! I wish I had a coffee table as this would be on it! Currently my favourite cuppa time reading material. Quality is superb, and the art zings off the page. Saving up for the McLoughlin book now :) — **Graeme Neil Reid**

Very impressed with the first edition and it's good to be ether friends. — **Brian Sanders**

Just a quick line to say how much I am enjoying *illustrators* number one. Really superb production and design. My compliments to all concerned. This country had such brilliant artists, and it's great to see them given a platform worthy of their talents. — **Kevin O'Neil**

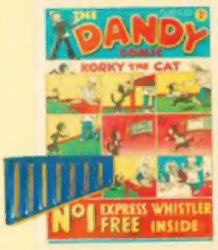
I've really enjoyed reading the new issue of *illustrators* Magazine. Congratulations! It's a beautiful production, and I love your selection of artists. I did a spotlight on your magazine GurneyJourney today and I've talked to a lot of historians and collectors who I'm sure will enjoy it. — **James Gurney**

illustrators with its focus on British and European artists, is a beautiful and welcome addition to my bookshelf." — **Dave Gibbons**

Thank you very much for the first issue of *illustrators*, which we have received in the post today. I was unaware of this new publication that you have launched, and was most interested and encouraged to see it. Since our own beginnings in 1995 I have seen the interest and enthusiasms for modern and contemporary illustration grow enormously. I am sure your magazine will be well received, and I hope we can do everything we can to support the venture. We shall be sure to keep you up to date with all our events, and I hope that perhaps we can find ways to overlap in the future." — **John Huddy** (Managing Partner, illustrationcupboard)

I'm back from my vacation and I read *illustrators* 1 this morning. What a pleasure! I was completely unfamiliar with McLoughlin and Camps, and they are both right in line with my interests (more so when I was still collecting illustration art perhaps, but still art I love to look at and think about), so I found those features particularly fascinating. Great job. — **Roger Clark** (carol-day.com)

We are pleased to have your views about *illustrators*, so please write to the editor, Peter Richardson, at Illustrators. The Book Palace. Jubilee House. Bedwardine Road. Crystal Palace. LONDON. SE19 3AP, or e-mail him at <p-r@dircon.co.uk>



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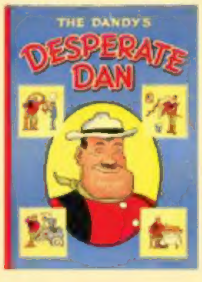

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